

SALT LAKE UNDER GROUND SLUG

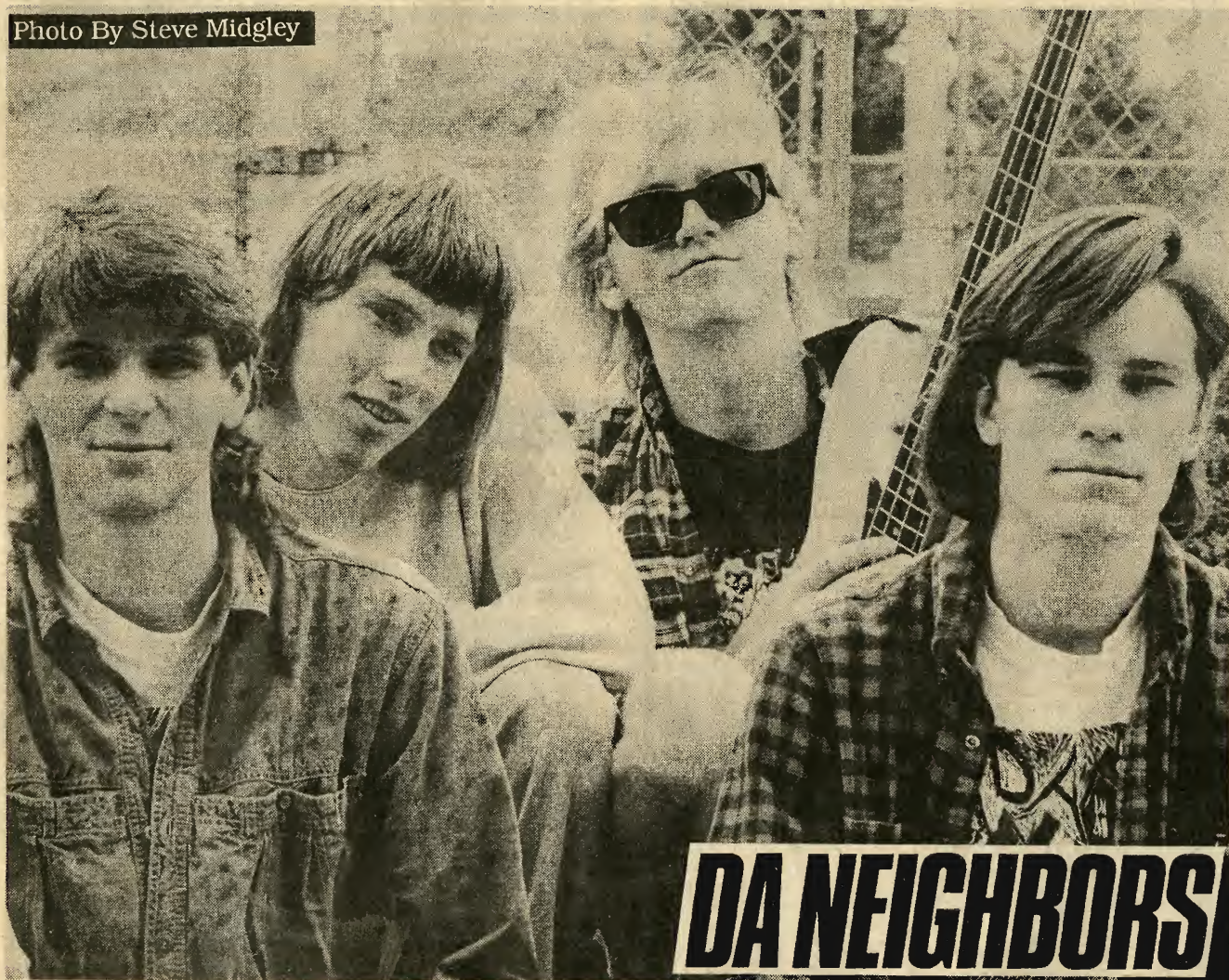
ENTERTAINMENT GUIDE AND REVIEW

APRIL 1990

#16

FREE

Photo By Steve Midgley



DA NEIGHBORS

A look at what is really going on in town

NEWS • VIEWS • REVIEWS • A LOOK AT MARCH
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and most of all to the people who advertise and support our effort...thanx again!!!

The opinions and views expressed in this rag are those of the writers and are not necessarily those of the Idiots who put this shit together...so back off man!

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SLUG is printed on the first of each month and is free to the public. The written material is provided by YOU. Your opinions are vital!! Please feel free to send what you have-Letters, Articles, Art work, Reviews, Poetry, Photos, Concert and Event Information to us by the 20th of each month to.....

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OOPS! MY Mistake!

In my interview of MINSTRY I erroneously reported that Joe Kelley was a member of FUGAZI. He is, in fact, a member of LOST CAUSE. Joe sang the PAILHEAD songs on tour while Ian from FUGAZI sings on the 12" and EP. Apologies to Ian and Joe. Thanks Paul for correcting me. And look for an album from Paul's band LEAD INTO GOLD, out this month on WAX TRAX!

Matt.

F-Dude ignorant, Ignorant & Ignorant



SALT LAKE UNDER GROUND
SLUG
ENTERTAINMENT GUIDE AND REVIEW

**Written and Published
by people who don't
care about anything but
themselves**

DEARR DICKHEADS....BLAH, BLAH, BLAH

Dear Maggots,

Recently I gave a show of musical sorts to the world of SLUG. During my departure I picked up a copy of SLUG (March) to read during spells of boredom on the way to the next show. Unfortunately true boredom didn't come until I was a few states away. Getting to the heart of the poem, I read a letter concerning a regional dispute. The writer was obviously of the inferior brain type. Four months is visiting, not living! So what if you couldn't find music, go to NYC if you needed it that bad. Connecticut is beautiful, it has trees, seasons, and old Victorian houses. Not everything is to be rejected, even I know this. If no one gives a shit, why write the letter. Jake Mallory obviously doesn't need an invitation to the State of Utah, it's a free country asshole. I hope this Michael Hollis got kicked off my fence, if the people of SLUG back this sphincter, I hope you realize your hypocrisy. I also read the write up on my concert, a half page, not bad, but your idol is cumming in your ear at the moment. Those reading consider it all.

*Schuduly-Schoowap-Wah
The Minister.*

Dear Sherry McO-West Jordan c/o Dickheads Inc.,

Not in an attempt to offend any who claim to be "punk", I have yet to meet or see a real punk here in Utah. I saw dozens of them in Europe, specifically in London. England is the true home and birth place of punk. I saw Sid Vicious having lunch with Elvis in a bar in downtown London last year. Believe it or not, Punk is not dead.

Though I do not have a mohawk or bright purple hair, I do, however find myself looking at females with such styles more than I do girls with normal hair. I suppose I'm just bizarre as you. You claimed to be sick minded and to dye your hair red, green, pink and at the time of writing, red-black. I don't think you are mentally deranged for wanting to be different. You're just a rebel. Where did you get your start?

Does anyone else remember Daphne at Raunch Records? I do. She got a big write-up in the Parade section of the Salt Lake Tribune several years ago for being "PUNK IN UTAH" (isn't that contradictory). She even made the cover.

As much as I would like to meet you and see just what type of girl you really are, "Ms. Womanly c/o KQQ Radio", due to the fact I have no other way of being in contact with other than SLUG, I at least made an attempt.

LBM-SLC

Dear Slüg Dogs,

I don't put much stock in these "Battle of the Bands", especially since it's run by KBER, but since three local real metal bands played together (Truce, Black Ivory and Kaotic Contortion) March 1st, I went to check it out. All three bands were good and Black Ivory definitely deserved their win on stage presence and originality. Truce, like always, kicked ass. Kaotic Contortion, although a good band, had a major attitude problem.

When Black Ivory was announced as the winner, Kaotic Contortion and their drunk fans staged a riot. So they lost, big fucking deal. The idea of these "Battles" is to give the local scene the support it needs. It wasn't too cool to see a bunch of drunk fucking mindless idiots screaming into another band's microphones and trampling their expensive equipment. Fucked up fans don't belong on stage no matter how special they think they are.

Congrats to Truce for being so cool and for helping to build the local scene. Black Ivory and Truce rule - Kaotic's attitudes and their fans suck.

Mick

p.s. Thanks to the fascists for being such assholes at the Voivod/Soundgarden show. Comic relief is always appreciated.

Dear Dickheads,

GIMME SHELTER! That is what Lips Jagger was squawking and that is the name of the flick (Circa 1969). You remember it don't ya? Only it didn't have no actors, not even a Spielberg storyline. They were all real. Perhaps I should say actual people. Like when someone died in this flick, they "really died." I think the movie's purpose was to show an actual case of the consequences of "bad judgement."

The Setting: Altamont Speedway (Somewhere USA-Coincidence)

The Plot: A Rock Concert gone awry.

The Players: The Rolling Stones, the Hell's Angels, thousands of proverbial 'sheep' waiting for.....

The Moral: That employing gangs who excel and revel in violence to the tune of "masculinity" to keep the peace is more than a little like leaving your cat to "tend-to" your rat.

What a cast! What a show, check it out. Now onward. Some remakes of "classics" are cool. However, I found the remake of GIMME SHELTER put on by the Greedway Feb 28th (you know the place, you know the faces) to be downright detestable. Protestable! If you weren't there then you are lucky. If you were you probably know what the fuck I am saying. Just like in the old Stones flick right when you pulled up you noticed sets of "dudes, man" cruising around wearing colors (some RAGE-UTAH CHAPTER?) and carrying police-like flashlights and appearing to seem intimidating. And before you could count to nine, the mother fuckers were telling you shit about your beer. Not to mention names but come to find out they were asked to be there by James as if that would add to their authority. What? So then you all know what happened to James when he lost his head momentarily and stomped some stage diver. If you don't he showered right there on stage in everybody's spittle. Unity, however crude, is still unity. O.K. he said he was sorry and everything was cool till it was time to go. As usual there was a fight. And as it is becoming increasingly more usual Greedway Security broke the fight up by "breaking-up" the fighters. The RAGE fuck must have hit the dude 9 fucking times with that steel

flashlight. It seems the Greedway has a new "All American" policy of peace through violence.

It's like the # of assaults on patrons by the bouncers is equivalent and at times surpassing the # of assaults of patrons to patrons at every show recently. And now they have a gang (I use the term loosely.) Now not to mention any names but James is employed Zay & Paul (who had nothing to say about the beating but "go home") the proprietors. Now maybe it wasn't their idea, maybe James was acting on orders from high-up in the SLPD (as they looked on the entire time but said nothing). Who knows? Speculation. But never-the-less "that is entertainment" See the flick, it's playing weekly, monthly, yearly at the Greedway Cafe, still. They are waiting for you.....

*Prophetically,
Shame X9*

Dear SLUG Editors,

It's so elating to see SLUG has the sheer courage to print an article that finally reveals the truth about Utah's oppressive religious majority. It's such a relief to know that people like "Mormon Update's" pseudonymic author utilize cruel sarcasm and completely counterfeited assumptions to ridicule the beliefs of others. It's truly encouraging to see one person thrash on someone's religious beliefs solely for the purpose of amusement. I believe SLUG should run other columns that use presumptuous misinformation to belittle other religious, racial, and ethnic groups: a sarcastic editorial about how the "intelligent and virtuous" black minority is so magnanimous to live in widespread poverty so we white heathens can enjoy such "worldly" pleasures as warm meals and a roof over our head; an understated dissertation on those Jewish banking cartels; or maybe a column about the outstanding Columbian citizens in the Medellin cartel....all are appropriate subject matters in an underground music magazine such as SLUG..... Indeed, I have mixed emotions about SLUG's decision to print this sort of malicious material. On one hand, I am disappointed that SLUG's editors would put this article to press. Although SLUG has maintained that they "...are left to the mercy of the volunteer writing staff and their opinions..." (Dec 1989 p.2), it seems to me that the editors could have been a bit more selective. On the other hand, constitutionally guaranteed freedom of speech and freedom of the press are what this nation is all about. I have always enjoyed SLUG for its unique, avant-garde, counter-cultural potpourri of humor in its columns. Unfortunately, "Mormon Update" is nothing but a baleful exercise in Mormon ridicule.

*Laughing, Crying,
Bitching, and Whining
Justin*

Editor's Note: Justin,
Goddamn! I know I have told you this before and I will be damned if I will tell you

again. Instead of making your suggestions, why not use some of your long-winded fury to write on one of these topics or hey...pick another.

Dear Dickheads,

If you haven't ever heard the Bad Yodelers you are missing out on the best band to walk the planet. Their shows kick ass, and their album "I Wonder" kicks ass over any album ever made, they rule and kick ass over any other band in Salt Lake. And if you are one of those dickheads who haven't heard them go to their next show and pick up an album, you won't regret it. And SLUG if you really want to be a kick ass mag, do a cover article on the Yods

*The Yodelers Rule,
Brett Fuller*

p.s. What happened to Insanecide?

Continued next page

Dear Dickheads,

Hello brothers and sisters of the underground, it is I, Glassbreaker (the one who broke the glass). I'd like to talk to ya'll "bout a little experience two friends and myself had under the viaduct. Waiting outside by my car between shows, the three of us observed a sufficiently hammered vehicle veer precariously off the street and into the subsection where we three were standing. Taking a sudden, sickening interest in this situation, the three of us observed two sufficiently hammered gentlemen exit their vehicle and veer precariously in our direction. Well, I suppose the three of us must have possessed the countenance of botanists that evening for these gentlemen named respectively, Big Daddy and Death; unfortunately we cultivated no such herbaceous chloroplasts. Big Daddy and my friend/bass player Tyrell had shifted the course of the conversation to a more jovial direction, when the situation suddenly took a rather nasty turn. This Big Daddy fellow betook upon himself a sudden dislike to the look in Tyrell's eyes, and offered to remove a large portion of my bass player's head with a small, leaden, dome-shaped cylinder launched as a "44-magnum handgun." Needless to say, Tyrell politely refused. To defer any amended offers, I quickly dispensed a malt beverage to this gregarious Big Daddy fellow and gathered my colleagues back into the musical establishment.

Trust me, Tyrell is a peace-loving-hippie-intellectual-personality type, and would never do anything to provoke somebody to blow his skull open. However, I would advise all underground compatriots to exercise a considerable degree of caution in accordance with the above described events.

*One more thing: Yes Mr. Zbar, its me...
Glass breaker*

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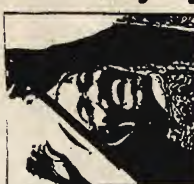
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A P R I L

TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

3 THE ID	4 THE ID	5 Live & Direct	6 Only A Test	7 Only A Test
10 The Change	11 The Change	12 ROOTS	13 BACHELORS	14 BACHELORS
17 SKIN 'N' BONES	18 SKIN 'N' BONES	19 Rick Meadows Project	20 CAMILA RAYS	21 CAMILA RAYS
24 TBA	25 John Bayley	26 John Bayley	27 CAMILA RAYS	28 CAMILA RAYS

PETER MURPHY
and NAUVOO



Peter Murphy photo by Dana Wilson

Peter Murphy's return to SLC was greatly anticipated by many people. He is an amazing performer, the music and lighting were designed to showcase a truly outstanding singer. The choice of songs was remarkable, he even played a couple of old Bauhaus hits. If Peter Murphy returns once again to SLC, it is a show you should not miss.

Nauvoo was chosen to open the show. Unfortunately they were not included in any advertising so most of the audience did not know who they were or what kind of music they play. Kingsbury Hall is the ideal concert venue for a band with as much intensity and power that Nauvoo try to invoke with their songs. "Blood of all men," and "Trained Bodies" plus more - some old, some new. These songs add subtlety to the power of white noise. The sound mix for Nauvoo was the best mix any local band has ever gotten while trying to open for a national act. Most audience members were thrown off balance by the structure and style of this very interesting band.

Overall, the Peter Murphy show was a great success and hopefully SCL can continue to draw this kind of top notch talent. As for the Tribune review, well anybody knows what that writer is full of.....

Jon Bray

561 west 200 south

GRUNTS



POSTURES

cool stuff

SLC UTAH 521-3202

CONCERT REVIEWS

Rob Base and Dj E-Z Rock

March 22nd at the Fairgrounds

Admit it.

No one really thinks of Salt Lake as a melting pot of ethnic cultures. No gangs here. No "minorities" in our town. It's just one big happy white-Mormon community. Right?

Wrong!

Thank God for KRCL to show us that this city is full of all of "God's children," listening to all the "devil's" music. And His kids were out in force to check out the grooves of Rob Base and entourage.

Energy was high as the crowd waited for Base to take the stage. Local rap kids, Groove, opened the show with Their Salt Lake, home-spun mix of beat and lyric.

After minutes of trying to get people to move away from the stage the rap patrol took over, coming on in gradual shifts until there was a collection of twelve dancers, singers, rappers and "the" DJ. "We're gonna tear this mother-fuckin' place down!"

Audience participation was a must and Base and his fellow rapsters spent a good deal of time talking to the crowd and working them. The favorite rap calls echoed back and forth between performers and audience. And the band made them earn their admission price. But the old Abbott and Costello routine in between songs took away from the overall excitement and force of the music. Each time the crowd started to get into a frenzy, Base and Co. would stop to talk to each other and to the audience. A lot of potential for the deffest show around town was sucked up in their conversations. The dancers showed incredible moves— busting out like nobody's business— and Base and his additional voices have some real talent, rapping and singing. But it was the audience that needed to demand from DJ E-Z Rock, "Yo! give me a mother-fuckin' beat!" And don't stop to talk about it.

(Zay! I didn't know you were into rap.)

Matt.

ERASURE

March 4th at the Salt Palace

I wasn't sure about reviewing Erasure for SLUG. I know all you "bitchen" alternative types" have been weaned off glitzy pop bands and would never admit to being "broken in" to the music scene by Duran Duran, a Depeche Mode of a Yazoo. And that's understandable. You can easily dismiss them as "Euro-Fags" or "Disco throw-backs." But electronic music owes a lot to the memory of Vince Clarke. He may be mainstream (to say the least) as of late but he was there at the front when electro-pop started to hit big in America in the early 80's. Suck on that for a while.

So what the hell happened with Erasure? They owe their whole existence to teenage pop archetypes like the Archies, the Bay City Rollers and Menudo. Playing sold-out arena shows around the world to "screaming hordes" (a great Bauhaus line) of teenage girls (figure that one out) and selling albums like nobody's business. How long will they last though? Does anybody remember the Village People?

Erasure carts around enough stage sets and lighting effects to produce a Broadway show. And with a lead singer like Andy Bell (not Tinker Bell, in case you were confused) who is camp, effeminate and a cross between Richard Simmons, Pee Wee Herman and Liza Minelli, it was more of a production than a concert. Leading into Erasure songs with such party favorites as "Somewhere Over the Rainbow" and "Que Sera, Sera," (Doris Day is probably having cardiac arrest somewhere in America. "Will I be homo? Will I be bisexual? Will I be straight?" I think we all now the answer to that question by Andy) and changing outfits three times, including a dress and wig, this was a major musical with a Tony in the future for the band. Add the black back-up vocalists, male dancers, "man-eating" plants (no pub intended) and Bob Fosse couldn't do any better. Of course they had to do something to fill up all the empty space on that huge stage.

Vince just looked bored. That's what happens when all your songs are programmed or sequenced and you and your lead singer are sequined. No room for spontaneity or error. No chance for the occasional wrong chord or missed drum beat. He did play acoustic guitar for the obligatory Utah Osmond tribute, "Paper Roses."

The best part of the show? Hearing the themes from "Spider Man" and "Wonder Woman" played incredibly loud before Erasure took the stage. And watching as the sixteen-year-old girls next to me cried when they got kicked out for smuggling Satan's Brew into the show.

By Matt. (The photo queen refused to go.)

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KRCL went on the air officially on December 3rd, 1979. It had taken the owner the previous seven years to get the license, money, building, and equipment to run a radio station. Out of these the FCC licenses began broadcasting in the Salt Lake area.

Donna Land Maldonado is the Program Director for KRCL and she worked there since July of 1979, before they started broadcasting. Fresh out of college with a Sociology degree, she needed a job to support herself and her family. She has never worked in radio and had never even heard of public radio. A good friend introduced her to KRCL and she immediately fell in love with it. She's worked there ever since. Community radio is the great passion in her life.

"I think it's all beneficial. Allowing people to hear things that they don't hear anywhere else, to hear different voices, the different perceptions, the different opinions, ideas, everything."

And KRCL has many voices. There are a wide variety of musical programs ranging from reggae to rockabilly, bluegrass to blues, r & b to r & r, jazz, latin, punk, industrial — if you like a specific genre of music, they probably play it. Plus there are news programs, women programs, readings of literature and talk shows. Opinions and musical styles may be counter to those on commercial radio stations but that's one of the benefits of KRCL; giving everyone a chance to voice their feelings. As Donna says, "I think everyone should be allowed to voice their opinion whether it's right or wrong." This is the idea behind KRCL and community radio, allowing all to speak for themselves.

Recently KRCL had 48 hours of Women's programming. The event involved 30-35 women from various backgrounds. Women were able to express themselves in their own words. They also did all the engineering and production for the weekend's programs.

All these programs on KRCL are run with the help of volunteers and funded by donations from the listeners. Twice a year KRCL has a radiothon to raise money to keep the station alive. They operate on an incredibly tight budget, barely making it from one fundraiser to the next. That's why contributing is so important," says Sandi Terry, Development Director, "because it isn't for free. We're always on a shoelace around here. It's amazing when you go through the budget. It's bad!" But it's not bad enough to keep the staff and volunteers from moving forward, regardless of financial strain.

Sandi has been working at KRCL since July of last year. She's a Senior at the "U" and plans to stay on at KRCL for a few years after she graduates "until I make a difference." Her job consists of promoting KRCL, advertising, promoting concerts and working on advertising. Basically she makes the community aware of what KRCL is and what they do there. It was KRCL that brought Black Uhuru to Salt Lake a few months ago. They also work at many festivals in the area such as the May Fest at the "U," the Living Traditions Festival in May with the Salt Lake City Arts Council and others in Deer Valley and Snowbird.

"It's a powerful station," says Sandi. "It broadens people's minds, and if you're a listener you know that it's something different from other radio stations. You can turn it on and learn something new. Music's very political. You can learn something from that."

The station has helped to educate Sandi. Since joining the staff she has become more open-minded, a more liberal thinker. Radio personnel at KRCL are able to dress as themselves and be themselves. The atmosphere around the station is very relaxed, very warm and inviting. Listeners are always dropping in to visit the station and the staff welcomes them.

In the last ten year KRCL has made a mark on the community. They ran the Iran-Contra hearings from gavel to gavel, which took a whole summer. Recently they have been one of only twenty-five radio stations in the country to run the Nicaraguan elections, only because they feel that is important. They have been involved with the rise of the peace movement, with the arts community and with many of the ethnic-minority communities. And they hope to become more involved. Donna feels that more people will use KRCL to their advantage as they become more established in the community. KRCL is there to protect everybody's rights, not just those of the fringes of society. That is their commitment.

"Fortunately for us there are people who are reaching, always reaching beyond certain boundaries for things."

KRCL is always looking for volunteers. For more info call the station at 363-1818 or stop by and see what's up at 208 W. 800 S. in Salt Lake.

by Matt

RECORD & TAPE REVIEWS

FRACTAL METHOD

Old & New Stuff

Sheez I feel like Robin Hood having to borrow, barter or buy all these tapes and platters. Finally one comes my way free of charge! Regardless, it's not available for public consumption but deserves to be explicated. The "new stuff" I'll just equate to paranormal phenomena that eschews conventionalist (a lot of imagination and sagacity in use here). "Death Ray," "Ruby Warrior," "Passage" and "Look In Your Eyes" envelope concealed regions of comprehension and violate boundaries of hidden spaces. I marvel at Fractal's skilled faculty and aptitude that translated the chosen concept so extraordinarily well. Clarke is gifted with ingenuity and craftsmanship and I can only exalt his endeavor. A pacesetter that can't be bypassed, if you haven't already picked-up Fractal Method's demo (which is at indy stores), it's recommended with honors. The demo sees the most playing time on my tape deck. Also on heavy rotation is the illustrious Skinny Puppy. The common facet between S.P. and F.M. is their post-apocalyptic, industrial classification. The problem with Skinny Puppy is the monotonous beat pattern analogous to a stuck-in-the-rut treadmill of redundancy. Concentration strays upon frequent listenings of Skinny Puppy but not with the feverish pitch of Fractal Method and it's mutiplicity of timbre.

Included with the "new stuff" are some covers. Fractal also manages to transform perishable songs like "Venus In Furs" and "Don't Touch Me (I'm Electric)" into works of art. I've given it much thought and deliberation and the best description I'll attach to Fractal Methods is: Metaphysical Music Cognizance. Look it up, it fits. I believe in giving credit where credit is due and Grover merits a sizable chunk of it. It's exciting to find such stimulating and intrepid music in the making right here on our home front. A toast to Clarke and Fractal Co. for the great music!

Lars.

BLIND MIME ENSEMBLE Vox Populi

Seldom do I find myself so apprehensive about undertaking a critique. But how can I do justice to the inventive BLIND MIME ENSEMBLE? Vox Populi is doing all those melodious and tangible things that superficial pop and its derivative forms aren't presently. Plus giving it that authentic radical twist!

Just who is the man behind this adventurous soulful voice? The proficient and multifaceted Bryan Baker. A weaver of tales, hopes, discontents, aspirations and augmented deliver at the apex of emotion. Call me maudlin (I know you will) but my soul takes flight whenever I hear Vox Populi.

Baker and his collaborative Ensemble (Joe Maki, Wayne Baker, Brian Cantwell, Cara Marie Baker, Gregg Allen and Cleo the demented Basset Hound) have the uncanny ability to mirror life and it's many stories. And in turn, recording and capturing these tales in a cassette memoir. There's a certain crime of passion in "I Didn't Start The War" (god the truth butchers!) Other excellent pieces are the ironic "Black and White Rainbows," "Dancing In a Minefield," "The Joker Laughs At You," and "Pantomime For The Blind" which has but one fault—it's too short (give me more!). However, the capricious "Footprints" (my fave song) has just the right incline, suspense, emotive pulse and ending! Besides songs, there's also some superb instrumental works "Ghost Hunting," "Blush" and "Pendulum" (to name a few) that warrant acclaim and critical approval for their airy, livid refrains.

Mr. Baker, my music library and I think you're a real lifesaver and genius in which to deify...undauntingly! Even the Beatles would be proud of your liberating pop. Don't be no rank-and-file fool, get B.M.E.'s Vox Populi at Imagine Music, Budget or Grunts & Postures. You'll feel ageless and indefatigable when you do. And by god, what a mighty feeling!!

Lars



LIVING END Road Shock

After 4 months of "road shock," Living End said at their live show that they were immune to liquor by that point. Despite the claim, they didn't play like brain-soaked burn-outs. Just the opposite! They are terrific live! My initial reaction at the start of their set was "Ah-oh, not a swanky glam metal band?!" The house cleared after the B.C. Kids but I began to give them a chance to

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SLUG'S APRIL FEATURE BAND



DA NEIGHBORS

Last summer I made a correct decision to drive down to Los Angeles to see The Replacements play with the DA NEIGHBOR boys. It was exactly what you'd expect for a pilgrimage to the overrated music capital of the world. We even had the fortunate experience of being stranded on the way there due to car problems in Glendale, Utah, a one gas station town. That is where the fun started. I don't remember much of The Replacements due to my state of mind but I do remember the cramps in my stomach from laughing for four days straight due to the unique DA NEIGHBORS sense of humor. If nothing else DA NEIGHBORS will always be noted for their keen wits and easy going approach to both life and music.

Describing DA NEIGHBORS as a band has to be done more as a concept than as a musical principle. Their attitude about songwriting and performance are far more important than what actually goes into a song. It is obvious to me these boys have listened to a lot of Replacements and other bad boy bands over the years because of the relaxed way they approach the band's image and stage

presence. The music they write should not be taken lightly however. It is well written and easy to listen to.

Band influences are quite varied and trying to pinpoint one class of music for the band would be impossible. However, personal influences include: American Music Club, Elvis Costello, Hank Williams Jr., Firehose, and a whole plethora of others. Hearing the band is the best way to determine what they sound like. The band hasn't followed paths chosen by a lot of other bands in Salt Lake. They aren't a punk band and they don't play music

that would fit in a club. I would have to compare them to a lot of the stuff that is heard on the College Radio Network (eg. R.E.M., The Feelies, Replacements etc). Gigs are few and

far between since The Word closed down, and the members are not all 21 so they can't play clubs. They have had the opportunity to play with a lot of acts, including American Music Club, Mojo Nixon, The Feelies, Run Westy Run, Cosmic Moscow, and Game Theory.

The band is a four piece that consists of Mike

Graves, principle songwriter, lead guitar and vocals, Mike Watson on drums, Troy Gold on bass and Dave Leikam on

Photo...

Left to Right

Top...

Mike Graves

Mother

Mike Watson

Castla

Dave Leikam

Troy Gold

Bottom

Glenn

Dave as E.T.

Dorus

Lynn

Ralph

guitar. They have been together for five years so songwriting has become much easier. Since they don't play very often, it seems every time they do play they have a whole new set of music. The music hasn't changed that much over the past five years, style-wise, but the songs are thought through much better and every new song will take the band to a new height. Since these guys are all friends the chances of them fading out or breaking up are slim.

I would definitely classify these guys as an anti-image band. However, they have been known to sport some pretty swingin' polyester in their days. I think a lot of times people don't understand the band's sense of humor and they are misjudged quite often. One time when they played at The Word, they had a picture of a glam metal band on their flyer with their name on the bottom of it and no one showed up to the show. The only real complaint I have about the band is that sometimes they get a bit uptight on stage and the carefree, easy going attitude they have off stage doesn't show through and people miss out on a side of the band that could help break some ice.

Over the past five years the band has concentrated a lot on progress. They have released two tapes with original music. The first self-titled tape was not as available as their second "I Almost Got Killed" which sold a lot of copies. They are also one of the few surviving bands in the City By A Dead Lake project which should be surfacing any day now. DA NEIGHBORS plan on going into the studio this summer to release either a record or a third tape with all new material on it. The record will depend on the financial situation at the time of release; without a lot of gigs on the horizon the situation could be grim.

DA NEIGHBORS are a great band with a promising future ahead of them. People should really check them out, if not to go hear the music than just to tap into some of their humor.

JR Ruppel

Next Month's feature
Mark C. Jackman



REPTILE RECORDS

Since it opened, approximately one year ago, Reptile Records has been the only outlet for "alternative" music in Provo. It has also been a haven for the local bands; a place where they can gig for free. Gary and Susan have been really supportive of the local band scene as they have tried to promote new music in Provo.

Started as a family business, to support themselves and allow them to spend time with their son, Cole, Reptile served an important purpose for local musicians. Now that the city has banned the concerts, Gary and Susan are looking for a new venue where the bands can showcase their talent. There's nowhere else that they can play inexpensively in Provo.

I talked to a man at zoning about the ban on concerts at Reptile Records. It was the people at Cristian's that blew the whistle on the shows at Reptile. They got caught for doing the same thing and so they pointed the finger telling the zoning commission that "Reptile does it too." But isn't that the way it goes here in Provo? If you're in trouble, you might as well get somebody else in trouble if you can.

The zoning guy didn't want to argue the semantics of the word "concert" as opposed to "dance" or some other term. "Safety is the bottom line" he explained. He was concerned that the city might be sued if there was a fire during one of the gigs and someone got hurt. He's just looking out for Provo. There is a whole procedure that Reptile would have to go through to get approved to hold shows in their store. They would have to submit their plans to the zoning commission, pay a \$100 non-refundable fee, pass a safety inspection and then go through a hearing to see if their plans were approved or not.

Zoning chapter 14.21.CBD in the Provo City Ordinances, 1989, states under use classification 7210 that Reptile would have to be licensed for "entertainment and assembly including legitimate theater," in addition to being a retail store. The bottom line for Reptile and the local bands—a big hassle and a lot of money for renunciation that no one has.

The man at zoning suggested an old store that can be rented out for dances if the bands couldn't afford to rent Ivey Tower or the Place. Rental fees are going to add up for these artists. "Safe" or not, Reptile served a great purpose in the local music scene, which is close to non-existent.

Reptile Record is located at 125 West Center Street in Provo.

by Matt

MORMON UPDATE

"A Time For Control"

People often ask me, "Hey, Uncle Ezra, how do you suppose Brother Brigham controlled all of those children?" All I can really tell them is, "That man was a friggin' genius." But let us let the great one rest and take a listen to what Uncle Ezra has to say.

The Lord and I feel that in this day and age, none of that Barbara Billingsley crapola is going to cut it like it used to. There are really only two effective ways to control your children: Rule by iron fist, and/or what most would consider, the guilt method. Guilt is an ugly word, I prefer to call it 'prompting towards exaltation.'

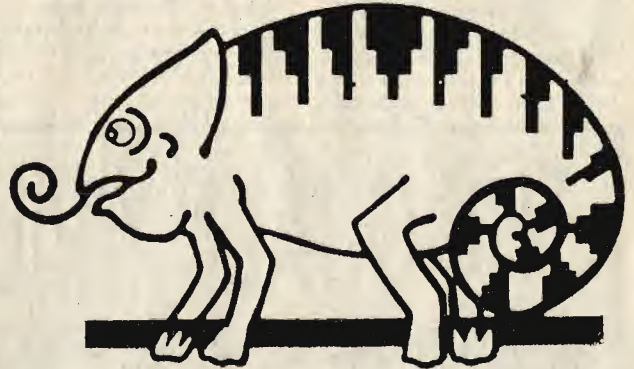
Now ruling by iron fist has to be done in varied degrees brothers and sisters. Some of our more spiritually enhanced children can be governed with merely a stern gaze and an uplifted voice. But oft times, more serious measures are called for. Let me give you an example. Last week, my eldest son Jonas came home with liquor on his breath. I thought Beelzabub himself had intruded my holy abode. Needless to say, I was compelled to thrash him soundly. Since that time, the boy and myself have been closer than ever. Occasionally, I'll swat him firmly as a reminder of that God-fearing moment when my patriarchal grooming kept him on the straight and narrow. But violence is almost unnecessary, except when the spirit prompts you to it. Guilt, or spiritual encouragement, can be so effective in raising the children of the almighty, I have written several books on the subject. These can be found at any Deseret Book Store. My personal favorite is "You are here for a purpose, Don't blow it!"

I can't help but pat myself on the back every fast and testimony meeting when all nine of my lovely children go sit on the stand, anxiously awaiting their turn to bare their testimony (which I caringly rehearsed with each and every one of them the evening before). They may not want to be up their on the stand, but Gods wants them their. Last Sunday, I had such a hard time getting my three year old daughter Esther up there, I had to resort to a little spiritual arm twisting. I told her that if she didn't get up there and bare her testimony the way that her mother and I prepared it, she would spend eternity in outer darkness instead of being with her beautiful family at the side of God. Not only did she get up there and make her father proud, but I felt she was grateful to do it.

Don't be afraid to go to any extreme to get your own flock to behave. If you're not successful in getting your children to the Celestial Kingdom, your life was a complete waste. If you buy my books, you're half way there. Just remember your children's happiness depends on you, not your children.

Uncle Ezra

REPTILE RECORDS



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FINE TONE



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RECORD & TAPE REVIEWS CONTINUED FROM PAGE 7

listen. Really listen. Then I felt bad that the crowd was so scanty. Why? Because live performing is their forte. And they were thanking us for sticking around??? We should thank them for playing such a good, energetic and long set. A small bunch of dancers were sweatin'-n-shakin' away. Lead singer Adam Bomb Segal had all the right Ian Astbury Cultish-footwork, moves and personal charm. In fact, the entire band doesn't carry that metalish bloated ego facade so prevalent to most. During the last song they did something which put a giant grin on my face—it was a sight I'll never forget. They jumped off the stage still playing their instruments and mingled with the dancers. Soon the dancers got up on the stage and jammed out! Now that's what I call breaking the audi-

ence-performer divider. Cool! All that and a free record single to anyone at the show. Living End deserve a more welcome reception next time they come back (if they do).

Unfortunately, I can't endorse their record material as heartily. The tape "Road Shock" is fun, it has alternative substance and esoteric messages (Example: the phallic "Let Go My Bone" and inner-eye personification "I Am The City"). Nor am I damning them fully. The trouble is that measure-for-measure, the emitting stanzas are repetitive in the music. The recurring chords need more changes—or at least to compress the phrasing. Variation needed. My comprehensive view of Living End is that this is a decent band that could stand a new direction. Live? Oh yes. A must see!

Lars



BAD YODELERS

1984-1986

I have been hearing for years about this Bad Yodelers tape that has been floating around, but I never actually heard it. Needless to say I was quite pleased when Dan Ke-

ough, in his most humble way, handed me a tape and asked me to review it. I hope it doesn't seem like we are kicking a dead cat by pulling this out for a review, but it is a great tape that everyone should own.

It has a few of the songs that are now on "I wonder" (their full length album on Running Records) except it features Carl Alvarez on vocals instead of Terrance. The songs are great even then, it has a whole different energy. The Bad Yodelers, fortunately, have not changed their style of music all that much but it is much tighter and smoother now. Plus the new "FINE TONE" amps they are using now have given the music a great crunch. Pick one up at Raunch, supplies are limited.

Ness Lessman

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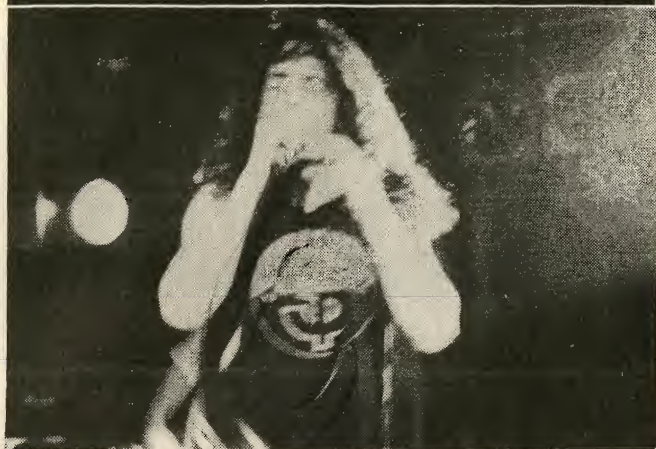
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SOUNDGARDEN/VOIVOD



Soundgarden

photo by John Zeile

First it was days, then it was hours. Finally I was counting the minutes and still impatiently waiting. Anxiously, I awaited what I expected to be the most important show of the year. (Even though it was still just February.)

Arriving at the Speedway a little late in the evening I was faced with the excruciating task of fighting an infamous Speedway line. It always seems to be a thousand miles long and moving slower than pond sludge through a McDonald's drinking straw. Inch by inch we moved at a snail's pace towards the Speedway entrance. I quickly exchanged my ticket for a warm smile, a hand shake, and a body frisk that left me wanting to go back for another.

At last inside the Speedway, I rushed past the gawking throngs at the souvenir table and into the arena. I was greeted by the usual cloud of cigarette smoke and the strong scent of perspiration; thinking to myself, "God, this is a good place for a stick-up." I moved to a nice little space in front of the stage so I could get a good look at this show.

The first up in the three band lineup was the S.L.C. debut of N.Y.'s Prong. A powerful-as-Hell three-piece, Prong assaulted the audience with a wickedly crunch brand of metallic punk with jaws of steel, refusing to let go. After playing a perfect balance of old and new material, (from the upcoming "Beg to Differ" l.p.), Prong closed their set with a grinding version of Chrome's "Third From the Sun." My neck muscles still ache from my relentless head banging.

After a short rest and a trip outside to catch some oxygen, I went back to my cozy space to watch the encore S.L.C. performance of Soundgarden. Once upon the stage, Soundgarden exploded into their unique throbbing rock n' roll. Thunderous sounds with high but smooth vocals filled the arena and the crowd

went apeshit. The pit swirled like a cess pool. Men, women, and children sprang from the stage like frogs performing some chaotic mating dance. A passive few like myself hanged their heads or danced alone. It was very obvious to me who this crowd favored. Even though Sound Garden experienced some difficulty with the p.a. during their set they managed to keep the crowd interested and entertained with a sing-along that had the crowd hoarse from screaming "I wanna fuck, fuck, fuck you." Simply brilliant!!!! And hey, I can't forget that bitchen cover of Spinal Taps "Bog Bottom;" one of my personal faves. Well next on was Canadian mind warpers Voi-Vod. Voi-Vod haven't always been a band I've like much, but with the release of their brilliant "Nothing Fave" l.p. I've learned to listen to them with a more open ear and what I hear I like. That night these boys took my ears and mind on a journey with the Voi-Vod through dimensions of music unknown to man. Generic speed mental I must say they aren't!! They are speed metal - punk rock - jazz fusion - industrial - sci fi - what-the-fuck? I don't know, but it flows with the smoothness of silk and grinds like a rock crusher. The vocals are frantic, yet melodic. The guitars are precise, yet somehow unorthodox. The drums beat into your brain with a dizzying effect that makes my head reel just to think of it. Yet it is all fit together so right you couldn't wedge a dime in between it all. Talent oozes from every pore of this outfit. Raspberries to all you fools who didn't give them a chance and left after S.G. The jokes on you 'cause you missed a most important part of that show and it serves you right!

Well, to sum it all up, I expected greatness from that show and left with more. Oh, joy of joys! Yes, kiddies there is a God!

Chuckles

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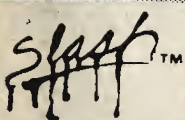
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5:00 pm**

Then See them Live



THE REAL THING



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NEW BAND SPOTLIGHT

ROAD FRISBEE



Well it is about time these boys finally got their shit together! And get their shit together they did. March 23rd Road Frisbee made the best debut performance I have ever seen. They were tight, well rehearsed and the audience responded very well to their new sound.

I first saw Road Frisbee play 18 months ago and I to be honest I wasn't all that impressed. Now the band consists of Rich Glaser, original, founding member on guitar, Thom Barth on the five string bass, Jonathon Clark on drums, and John Morris the front man on vocals. The musical style is unique and very difficult to categorize because the music is always shifting and changing. One minute you will be banging your head and the next you will be swinging to a soft little samba. I would say they sound like Decedents meets Jazz Butcher meets King Krimson.

There music moves well. It is interesting and the musicianship is great. Road Frisbee shows more promise than any other band to enter the Salt Lake music scene in the past few months. This is definitely an act you need to check out.

K-UTE TOP 20 - MARCH 26

1. GRANT HART	Intolerance	SST
2. PETER MURPHY	Deep	RCA
3. BLUE NILE	Hats	A&M
4. UB40	Lanour of Love II	Virgin
5. TOM PETTY	Full Moon Fever	MCA
6. OINGO BOINGO	Dark at the End of the Tunnel	MCA
7. WALKERS	And at the End of the Day	Giant
8. ELEVENTH DREAM DAY	Beet	Atlantic
9. THIN WHITE ROPE	Sack Full of Silver	Frontier/RCA
10. BOB MOULD	Wishing Well	Virgin
11. PSYCHEFUNKAPUS	LP	Atlantic
12. RAGE TO LIVE	Blame the Victims	Bar-Non/Restless
13. DANGTRIPPERS	Days Between Stations	Dog-Gone
14. FLAT DUO JETS	LP	Dog-Gone
15. NATIONAL PEOPLES GANG	Orange	Dr. Dream
16. STONE ROSES	LP	RCA
17. YOUNG FRESH FELLOWS	This One's for the Ladies	Frontier
18. MEKONS	Rock 'N' Roll	A&M
19. SOUND GARDEN	Louder Than Love	A&M
20. OPAL	Early Recordings	Rough Trade

MISCELLANEOUS STUFF

READINGS

Grunts & Postures, 561 West 200 south. READING. Call 521-3202 for more info. SUNDAY, APRIL 8TH 6:30 p.m. FREE

Bistro To Go, 271 South Main. Poetry Readings every Thursday Evening at 10:00pm FREE to the public. Open Forum after scheduled performance. Call for More Information 363-5300

PLAYS

Salt Lake Acting Company, 168 West 500 North: April 11th THE ROAD TO MECCA by Athol Fugard Directed by Kenneth Washington.....May 16th THE VOICE OF THE PRAIRIE by John Olive ... Phone 363-0525 for more info

The Broadway Stage, 272 South Main St.: April 16th NOVA CHAMBER MUSIC All Italian Composers In May-THE FANTASTICS...Phone 359-4111 for more info

City Rep. 148 South Main April 2,7,14,16,20,21,27,28 THE MAGICIANS NEPHEW by C.S. Lewis Narnia Chronicles.....April 6,7,13,14,23 CHARLIES AUNT by Brandon Thomas...April 9,26,30 SALUTE TO IRVING BERLIN ... Phone 532-6000 for more info

CONCERTS

Aerosmith, w/ Skid Row, Salt Palace Arena. March 31, 7:30 p.m.

Contemporary Music Consortium, 2nd Annual April Fool's Gala fund raiser featuring music of PDQ Bach, East High School Aud., April 1, 8 p.m.

Bonham, w/ Johnny Crash, Fairgrounds Coliseum, April 2,

7:30 pm.

Moscow Circus, Salt Lake City Debut, April 5-9, Salt Palace Main Arena. Tkts. on sale Monday, March 5



Queen Ida, w/ Ebenezer Church of God in Christ Gospel Choir, Kingsbury Hall, April 4, 8 p.m.

Les Mystere Des Voix Bulgares, Symphony Hall, April 8, 7 pm



Ian McCulloch, w/ Ultra Vivid Scene, Paladium, April 9, 8 p.m.

Paul Winter Consort Trio, Kingsbury Hall, April 13, 8 p.m.

Eastern Arts, U. of U. Fine Arts Center, April 14, 8 pm

"All Italian Concert," NOVA Series Concerts, U. of U. Museum of Fine Arts, April 15, 8 p.m.



John Bayley at the Bar & Grill

60 East 800 South. One man Reggae April 25-26th 533-0340

Alannah Myles, w/ Diving for Pearls, Paladium, April 29, 8 p.m.

FILMS

Cinema In Your Face
45 West 300 South
AKIRA



Thru April 5

Avery old man with enormous wings Screenplay by Gabriel Garcia Surreal, Spanish

POLYESTER

April 6,7,13,14

by John Waters, w/ Divine - Late night



CANNES FESTIVAL OF AWARD
April 6-12

The worlds best commercials
THE FABLES OF THE PIGEON FANCIER

April 6-12
(Marquez Series)
THE COOK & THE THEIF

April 13-25
Another roller coaster ride from surreal british author Peter Greenway - removed of X-Rating still in appeal

I'M THE ONE

April 13-19
(Marquez Series)

MIRACLE IN ROME
April 20-25

(Marquez Series)

THE WALL

April 20,21,27,28 Late Night
Pink Floyd & Allan Parker's powerful psychological film

TRUST ME

April 20-26

Adam Ant is a sleazy art rep.

MEN IN LOVE

April 26-29

A look at gay relationships
MALA NOCHE

April 26-29

by the director of Drugstore Cowboy

SUMMER OF MASS FORBES

April 25-May 3

(Marquez Series)

Call 364-3647 for more information.

Union Movie Theatre - At the

University Union 581-8708

The Manurian Candidates

April 1 - 7:30

A Handful of Dust

April 5-6 7:30

Another Country

April 6, 9:35

April 7, 7:30

A Handful of Dust

April 7, 9:30

April 8, 7:30

Star Trek V

April 12-13 7:30

April 14, 9:30

April 15, 7:30

Breakfast at Tiffany's

April 13, 9:30

April 14, 7:30

My Left Foot

April 19,22 7:30

April 20-21, 7:30 & 9:30

Wings of Desire

April 26-27, 29 7:30

April 28, 9:30

Bananas

April 27, 9:45

April 28, 7:30

DANCE TO INDUSTRIAL & UNDERGROUND MUSIC Every Tuesday Night at Johnny B's Backstage - 65 North University Ave/In Provo \$1.50 before 10:00pm \$3.00 after 377-6910

ULTIMATE FRISBEE TOURNEMENT - April 7th & 8th - 10:00am-6:00 pm Mens & Womens Teams from Cal, New Mex., Ariz., Idaho, Mon., Utah Public is welcome to attend Call Fred Snyder for more Info 569-6640

MISC.

NEEDED!!! If anyone has any Super 8 or 16mm footage of local bands please contact Dorna, c/o SLUG for use in a documentary film now in production.

This is our newest column that has been set up for people to use to let other people know when something is going on. Please feel free to use it. Send anything you know coming up to us. Write it on a post card or just send us a flyer or advert. We can't track this stuff down ourselves because there is too much going on. Tell your friends or tell the owners of the establishments you frequent. This includes: Plays, Seminars, Special Gallery Events, Poetry Readings, Film or whatever you think people should know about.

Thank You,

CONGRATULATIONS

BLACK IVORY

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BATTLE OF THE BANDS



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f- Bad Yodelers
e- Brainstorm
a- Commonplace
t- Dinosaur Bones
u- Truce
r- Victims Willing
i- Wondercrash
n- and more
g-

with songs written by madonna, aerosmith, wreckless eric, black sabbath, cream, iggy pop and more of your personal faves

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FRIDAY APRIL 6TH



FAITH NO MORE

THURSDAY APRIL 12TH



JUNK YARD

TUESDAY APRIL 17TH



THE CRAMPS

SATURDAY APRIL 21ST



RIOT

OVER KILL **TRUCK**

Wednesday, April 4th



Friday, April 6th
FAITH NO MORE w/ Pollo Elastico

Thursday, April 12th

JUNK YARD w/ Black Crows

Tuesday, April 17th

the CRAMPS Flat Duo Jetts

Thursday, April 19th

POISON IDEA

w/ VICTIMS WILLING & HATE X9

Friday, April 20th

Psychefunkapuss w/Boxcar Kids

Saturday, April 21st

RIOT guests tba

Thursday, April 26th

THRILL KILL KULT

Friday, April 27th

A Benefit for El Salvadorian Aid

w/ BACKWASH-ZION TRIBE & More

Saturday, April 28th

11th Dream Day & House of Large Sizes
w/ dinosaur bones

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MAY 8TH

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